

PILIPINO CULTURAL EXCHANGE
30TH ANNUAL PILIPINX CULTURAL NIGHT

Sika Laeng



7:00 PM ON APRIL 26 & 27, 2019
CLARK CENTER AT ARROYO GRANDE

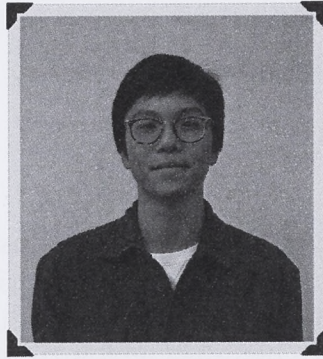


In tonight's show, you will see many allusions and interpretations of actual and existing entities in connection with the Filipino culture, including traditional dances, localities, language, costumes and outfits and more. Please keep in mind that while we try to keep all cultural references as authentic as possible, all such cultural showcases in tonight's production are merely interpretations, and have been adapted to fit our theatrical and entertainment purposes.

Content Warning: We will be addressing some sensitive topics that are salient in our community as much now as they were then. This production touches on coercion that may be troubling to some. If at any point tonight you experience discomfort during the show and feel the need to exit the venue - please feel free to do so. Additionally, if you want support or to debrief on what you've experienced there are representatives from RISE and SAFER here in the lobby.

Thank you, and we hope you enjoy the show!

From your President



Keenan
Icarangal

Dear esteemed guests,

Good evening and welcome to the 30th annual Pilipinx Cultural Night, "Sika Laeng", proudly presented by Cal Poly San Luis Obispo's Pilipino Cultural Exchange. Thank you for joining us in this celebration of Filipino culture and traditions. PCN is a tradition shared among all Filipino organizations all over California. This annual celebration keeps Filipino culture alive and gives PCE members a platform to celebrate their love and passion for acting, dancing, singing, family, and culture.

The Pilipino Cultural Exchange, being one of the largest cultural organizations at Cal Poly SLO, acts as a huge support system and family for all members regardless of their ethnic or cultural background. PCE is known by our motto of being "a home away from home," which we strongly stand by. With our emphasis on Family, Academics, and Culture, we strive to create a safe space for our members to be themselves as well as be a support system for their success throughout their college career and many times thereafter.

To my three bright and talented PCN coordinators, Alyssa Gatan, Erika Cospin, and Romelo Urbi: thank you so much for pouring your heart and soul into this production. "Sika Laeng" is an amazing testament to your creativity and talents. Your hard work has not and does not go unnoticed. As a former PCN coordinator, I am familiar with the hardships that come with the position. From the beginning, you have had the pressure of creating and leading our 30th PCN.

You three have exceeded expectations by taking all challenges and setbacks in stride and continually moving forward toward your ambitious goals. That is no easy task and I am extremely proud of you for that.

To my executive board, Angelica Macalisang, Celestine Co, Ciara Alcanices, and Matt Villena: thank you for being the amazing individuals you are. This year was full of changes and new ideas which brought along with it new challenges. Despite all of this, the five of us have stuck together through both the good and bad. You are always there to remind me that for every reason there is to be sad, there are ten reasons to be happy. To my staff, you know who you are. Real (humans) recognize real (humans). Thank you for donating your time and effort to PCE. Your contributions to this club are highly valued and I am proud of all your accomplishments (both individual and collective) this year.

To all the performers of Sika Laeng: whether it's your first or last PCN, thank you from the bottom of my heart. You all have come a long way in preparation for the show and the results speak for themselves. Participating in a show is not the simplest task, especially while simultaneously being a hard-working student. Truly enjoy your moments to shine and leave everything on the stage.

And last, but not least, to the audience: thank you for joining us in celebrating our 30th annual PCN. PCN is much bigger than all of us combined and your continued support of this tradition helps in carrying the torch forward for many years to come.

Aloha for now,
Keenan Noah Icarangal
President, Pilipino Cultural Exchange '18-'19

About PCE

The Pilipino Cultural Exchange (PCE) of California Polytechnic State University San Luis Obispo prides itself on providing a home to anyone who seeks it. The diversity and full spectrum of personalities in this organization makes it easy to feel at home. For over thirty years now, this group of students has presented the Pilipino culture to Cal Poly and its surrounding communities.

Many lifelong friendships have formed as members with common interests have come together to get to know one another. With so many opportunities and events presented by PCE, it is easy to see why members can call it their very own "home away from home."

PCE is also an outlet for talented individuals to showcase their various abilities. The Pilipino Cultural Exchange has three non-audition performance groups. Our Modern dance troupe is known for its hip hop and pop influenced style and dance moves. Our choir, Ating Himig offers individuals the opportunity to show off their singing abilities. Our cultural dance troupe, Kasayahan, allows members to take part in learning the cultural dances of the Philippines.

Some highlights of the '18-'19 PCE school year

Currently 450+ members through the KAA Program
Expanded annual Winter Formal dance off-campus
Organized the Culture & Outreach Retreat, an opportunity for members to connect with each other through shared experience
Hosted educational resume and headshot workshops
Put on events like Ito Ako and Culture Talks which allow students to explore the intersections of identity and culture
Participated in PCW, a chance for admitted high school seniors of minoritized backgrounds to explore Cal Poly



PCE Staff 2018 - 2019

History of PCN

"It is about American empire, about wars and colonization, about popular culture and representation, about global capitalism and the recruitment of particularized labor, the processes and consequences of racialization, the productions and use of gendered and sexualized subjects, the formations of collectives and solidarities, the building and maintenance of communities of resistance—all using the complexities and specificities of (Pilipinx) experience as both products and productive of uneven relationships of power."

—Rick Bonus, defining the relevance of studying Pilipinx culture

Pilipinx Cultural Night is an annual celebration of Filipino culture and history in colleges and high schools across the nation. It is a phenomenon born of the "identity crisis" experienced by the first generation of Filipino Americans to go off to college in the United States in the late 70's and early 80's. Emerging initially on the West Coast, PCN was a new way for Filipino American young adults to learn the stories of the Filipinos that came before them in an experiential and performative way. Students began to explore the Filipino history, culture, and identity that they were never taught about in school. PCNs performed today are comprised of traditional Filipino dance suites, modern dances, choral performances, and script-based skits or plays. PCN allows Filipino Americans and the greater community to be immersed in the richness of Filipino culture through a unique expressive art form that has become a longstanding annual tradition.

In the 1970s, PCE began a show called Panahon Na, which means "The time is now." It began as a performance sponsored by the Stockton-based Luzviminda Dance Troupe and evolved into a number of dance performances and fashion show, accompanied by a home-cooked multi-course Filipino dinner. In 1992, PCE hosted an all-day Pilipino Cultural Fiesta on campus. By the late 90s, Panahon Na and the Fiesta became Pilipinx Cultural Night, performed in the Performing Arts Center on campus when it was first built. Since then, PCN has been one of PCE's biggest events, with general members sharing their gifts of singing, dancing, acting, and set design to bring Filipino culture to life on stage year after year. PCNs have explored many different important events and time periods in both Filipino and Filipino American history, taking the audience from Bataan during WWII to Little Manila in Stockton during the Manong generation.

(Continued)

Woven in are connections to contemporary social issues including the parent-child generational gap, sexism, and racism. Through performance, performers are able to better understand those who came before them while educating themselves and others on the relevance of history as a lesson for today. Every year, performers work tirelessly to rehearse for this annual production, both in weekly rehearsals and tech weeks, which are arguably the most challenging but rewarding part of the experience. Whether you are Filipino or not, a performer or an audience member, you play an important role in this ongoing tradition.



Cultural Context - Little Manila 1930's

This year's show, *Sika Laeng (Only You)*, takes place in the 1930s and tells the story of Jasmine Castillo Santos who, after an arranged marriage, immigrates to America with her new husband. She finds herself in Stockton, CA where racial tension is high and the work is scarce. As Jasmine struggles to navigate her way in a new country and a new community, she meets Corinna de la Cruz, a headstrong and outspoken Filipina. Corinna convinces her to join the Filipino Women's Club, a place to build friendships, foster community, and connect to their culture. Jasmine soon recognizes Danielle Ocampo, the embodiment of the traditional Filipina and an old friend of hers, who has built a successful life in America. As some of the few women in Stockton, they face harsh gender roles that affect their relationships and ultimately shape their lives. Filipino Immigration to the US

FILIPINO IMMIGRATION TO THE US

"The unrestricted immigration into the State of California of natives of the Philippine Islands is viewed with alarm both from a moral and sanitary standpoint while constituting a menace to white labor." - Resolution of the Chamber of Commerce of Northern Monterey (January 7, 1930)

Many Filipinos immigrate to America in search of education, economic opportunity, adventure and, in general, a "better life". Carrying the hopes, pressures and expectations of their family on their backs, the move to the US is bigger than the individual. Families are largely invested in the process and would stay in contact through hand-written letters. However, due to the harsh realities of the US, immigrants would sometimes lie about how they were doing because of the shame they felt in letting down their family. Some immigrants in search of education instead found themselves stuck in domestic and agriculture work to make ends meet.

The search of the "American Dream" is something many immigrants are familiar with today and is a common theme in PCNs. The American Dream relies on the belief that success in America is measured through economic success, and can be achieved through personal merit and hardwork. However, a closer look into the reality of American society reveals hidden barriers that keep minority groups at a second-class status.

In the middle of the Great Depression, Filipinos faced xenophobic and racist attitudes from Americans who believed Filipinos were taking their jobs. Contemporarily, we see these same attitudes in popular conversations about the US border. With their status as US nationals and second-class citizens, Filipino agriculture laborers were discouraged to unionize and exploited through low wages and poor working conditions. Their American counterparts blamed Filipinos for driving the standard of living down and made efforts to assign fixed traits to Filipinos based on physical attributes as reasons for exclusion.

They were described as too aggressive in their pursuit of white women yet too flamboyant around white men. With their poor living conditions and participation within the vice industry, they were described as a threat to public health and safety and were disproportionately criminalized by law enforcement.

Anti-Filipino sentiment manifested itself in many forms. From legislation to blatant acts of racial violence, Filipinos were subject to stabbings, police raids, and riots like the infamous Watsonville riots of 1930. Leaders within the community, responded differently. Some made efforts to organize while others discouraged direct action and advocated for Filipinos to keep their heads down.

FORMING COMMUNITY

"The persist displayed by Filipinos in negotiating an identity in the context of complex race, class, and gender relations reveals the crucial role that popular culture practice played on the formulation of viable identities and coping strategies among an immigrant working class." -Linda España-Maram

With a small Filipino community in the US, Filipinos formed strong communal bonds. In the same way that Filipinos today might call distant relatives "uncle" or "auntie", Filipinos shed their regional identities of the Philippines and formed false familial relationships with other Filipinos. Organizations formed in different cities to support their communities and provide resource to help the community thrive. Newspapers and letters were used to spread information and Filipino-owned businesses began opening up. These networks were crucial to the survival of the community during the Great Depression and anti-Filipino sentiment. Soon the Filipino community in downtown Stockton had become known as "Little Manila".

1930's Stockton was largely a bachelor society. With a sex ratio of 14:1 Filipino males to females (respectively), the large imbalance affected cultural norms. Filipino men found relationships with Japanese, Mexican, and white women.

Taking into account racial tension, these disempowered bachelors resorted to vices of an aggressively masculine culture. Gambling, cock-fighting, boxing matches, prostitution and taxi dance halls became common practice within the bachelor community. Taxi dance halls were especially popular among Filipino men where they could dance with white women for a dime. White women described Filipino men as "suave" and often preferred them over white patrons. Eventually their popularity among white women became so strong that white men grew frustrated, targeting Filipino bachelors for that very reason.

CENTERING THE PINAY EXPERIENCE

"The heart and soul of the development of the Filipino American experience were personified in Pinays -- particularly first-generation women, including those separated from their men, and their second-generation daughters, who tried to emulate their mothers. Pinays have been the yeast that set their men and children rising and the leaven that got their communities producing." -Fred Cordova

This special time in Filipino-American history makes taxi dance halls a popular script focus for many PCNs. However, where do Filipina women fit into the story? How is their experience unique and what can we learn from them? Relying on personal stories, legal documents and interviews, the Filipina experience at the time provides an intersectional lesson for society today.

With a such a strong imbalanced sex ratio, Filipina women occupied special positions within the community. The realities of America and a shift in power dynamic made it hard to preserve "traditional" Filipina values and allowed these women to take on new and powerful roles. These clashed with the romanticized ideas of Pinays. Some women recount heavy competition among bachelors for their attention. They were constantly being courted, often through song, gifts and love letters. It didn't matter the age nor marital status of the Pinay. In some cases, desperate bachelors mixed with the toxic masculine culture lead to "coboy-coboy" or a kidnapping practice. Other times, couples ran away together because of disapproving families or anti-miscegenation laws. The lonely bachelors threw themselves at these women, looking for any kind of companionship. However, women also played a symbolic role in the community, acting as mothers, sisters and aunties to these men. Additionally, they occupied many active leadership roles in community organizations. The Filipino Women's club brought these women together as they learned to navigate their new surroundings. They put on community dances, fiestas, and pageants that brought in a lot of money. They even worked in the fields alongside the men and still found the time to cook for those workers at the end of a long day. They were central in preserving cultural connections of home through song, dance and food.

WHY 'X'?

Filipinx is an umbrella term to further our efforts in promoting inclusivity. The “x” in “Filipinx” is used to denote gender neutrality in solidarity with trans, non-binary, queer, agender, gender nonconforming, and gender fluid folxs. The substitution is used as a way of decolonizing the implied gendered “o”, derived from Spanish.

ETHNIC STUDIES 335

“This interdisciplinary course surveys the development of Filipinx diasporic identities and communities. We will examine the social, cultural, and political institutions that influence Filipinx migration, sense of community/participatory citizenship, activism, and cultural productions. We will pay close attention to how Filipinx cultural identities are formed in relation to other racialized Americans and dominant cultural practices.” - Course syllabus

In preparation for this year’s show, a specialized section of ES 335 - “The Filipinx American experience” was created in the Winter Quarter under the instruction of Dr. Grace Yeh. A group of 25 students worked throughout winter quarter with the goal of providing context for the PCN tradition and this year’s script. Students developed a “Filipedia” or timeline of Filipinx history, created and curated transitional media for the show, and met with Annie Mosqueda and Rosalie Marquez, two prominent and influential figures in the central coast Filipinx community.



Tagalog and Ilocano

Tagalog

Anak (ah-NAHK) - Child

Ay Nako (Ay NA-ko) - Oh My Gosh

Ang Ganda Mo - You're so beautiful

Diba? (Dee-BAH) - Right?; asking for confirmation

Halika Dito (Ha-LI-ka Di-to) - Come Here

Hindi na tayo bumabata - We aren't getting any younger

Kumusta? (Koo-moos-TA) - A friendly greeting; How are you?

Mahal (mah-HAL) - Love/dear

Mahal na mahal ko kayo - I love you very much

Pare (PAH-reh) - male friend

Susmariosep (Soos-mar-YO-sep): Expression of anger, frustration, or disbelief; a contraction of Jesus, Mary, Joseph

Talaga? (Ta-la-gah): Really?

Ilocano

Tatang (TA-tng) - Father

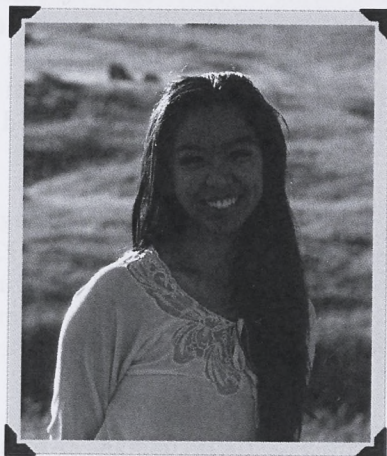
Manang (MAH-nang) - Older woman

Manong (MAH-nong) - Older man

PCN *Coordinators*



From Alyssa Gatan



Maganda Gabi and Welcome to the 30th Annual Pilpinx Cultural Night!

PCN will always have a very special place in my heart. Growing up in a predominantly white community, I was never given a chance to embrace my Pilipino heritage. I resented it because it made me different and I pushed it away in order to fit in with everyone else. At first, joining PCN my first year was just another way to keep theatre and dance in my life during my college career. But, it became more than that; PCN helped me feel more like myself than I ever had before. Being in the script, learning about the history of martial law, and trying traditional Pilipino dancing for my first time made me fall in love with the culture. Being surrounded by the PCE community every night at the loading docks opened my eyes and helped me admire unique qualities in the Pilipino community. Being a part of this show, made me proud of who I am. PCN provides you with the opportunity to experience your culture in ways that otherwise might not be available. Tonight, you will witness a community that fosters love and passion for their heritage and who they are. The experience is like none other.

From the beginning, Romelo, Erika, and I knew that we had the potential to do something meaningful with this year's PCN. Like every other PCN we wanted to make a statement. We wanted our participants and audience members to reflect and challenge the messages and themes in our script. We spent hours trying to figure out a concrete idea and eventually decided to stick to our roots. We decided to concentrate on the first Filipino immigration to Stockton, California but, to tell it from a new perspective – from the women's point of view. From there we chose to highlight the Stockton's Filipino Women's Club and what it was like to be a Pinay at the time.

It took a lot of research and revising but soon enough Sika Laeng came to life. Although these events happened back in the 1930s, you may notice that a lot of themes in our script are still prevalent in our society today. Themes of oppression, identity, assimilation, sexism, and family pressure are just some to name, but we hope that our audience members are able to identify and reflect on the lessons in our script.

I'd like to thank my family for their constant love and support; I wouldn't be the person I am today without them. My parents especially have shared their excitement about the show and I'm so thankful that they get the chance to experience it tonight. To past PCN coordinators, thank you for inspiring me. My love for this show began with you and you are the reason I am here in this position today. A special thank you to all that were involved in our production of the 30th annual PCN. Without you, this show wouldn't be possible. You all put in countless hours of hard work and dedication to bring this show to life and all of you play a part in sharing this story. Continue to keep our culture alive and share the love for it amongst others. To my cos, we did it. <3 After our first year I had a feeling we'd be the dream team and look at where we are now. I can't imagine sharing this experience with anyone else. I am beyond grateful for the two you and I will never forget this experience. Lastly, thank you for coming out and supporting the 30th annual Pilipinx Cultural Night. We are overjoyed to celebrate and share our culture with you.

With all my love,
Alyssa Jan Gatan

from Erika Cospin



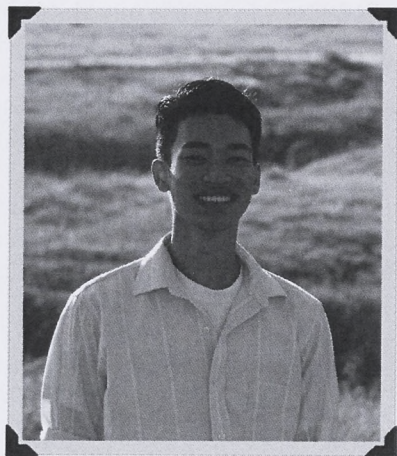
Hello my wonderful fans! Thank you so much for supporting our show and for taking the time to read my little schepel! For the past three years, PCN has been so near and dear to my heart. As an avid theatre lover and performer, PCN was something that had me hooked from the beginning. Honestly, I started out as someone who just wanted another chance to sing and act, but over the years I've seen the real power and impact that the PCN experience gives. From the get go, I knew that I wanted my PCN to be used as a platform for topics and issues that were important to me. When my cos and I first sat down together to finalize our story, I was so happy to see that we all felt the same. The 30th Annual PCN was going to be a show that went above and beyond. I was adamant about having a show that was focused on the experiences of Filipinas. When I first came across a picture of San Luis Obispo County's Filipino Women's club of 1981, I couldn't help but feel like I had found the perfect base for the story I wanted to tell. Through many meetings, my co's and I created Sika Laeng. We dedicated ourselves to crafting a story that was as historically accurate as possible. Our script would not be what it is today without the guidance of SAFER, Dr. Jane Lehr, and especially Dr. Grace Yeh.

I am so honored to be part of this legacy of celebrating Filipinx-American culture. PCN's biggest impact for me has always been what it does for the representation of Filipinx- Americans. Representation Matters. We are doing to work to share our stories, to give those unique experiences a platform, and to put the beautiful faces of 160+ Fil-Am performers in the spotlight. I've spent many long nights thinking about how fast the year has gone and how far our show has come. It's hard for me to face that things are coming to an end. Every moment I've spent working on this show has given me countless memories of laughter, community, love, and pride. I keep begging my brain to remember and cherish these moments. From those countless hours in rehearsals running scenes over and over, to the late nights spent outside in the cold, this experience is going to stay with me forever.

My biggest thank you's are to my family, who's unconditional love and support have made me the woman I am today. Thank you for being my day one fans. From my karaoke concerts in that pink princess gown at 6 years old till now, seeing your faces in the audience will always fill my heart. Thank you to all my friends who have sent me endless heart emojis and motivational messages and texts. Thank you to everyone who has supported Sika Laeng, and those who will watch our show, learn, and share that knowledge. Another thank you to everyone who has been involved in making our vision a reality. And a final thank you to my cos. It's been the longest journey but here we are. We've had our share of trials and tribulations, but we've learned and grown from each one. You two have made this experience something I will always keep in my heart, and I can't tell you how much I treasure our time together. I am proud and humbled to be sharing this moment with you. I'm so so ready for that final bow on stage. We did it.

With All My Love,
Erika Cospin

From Romelo Uribe



Pilipinx Cultural Night has always been (and will always be) my favorite part of PCE. As a first year, Makibaka brought me so much closer to my community. I learned that to be Filipino is to be resilient and proud. I found who I could rely on, what I loved doing, and where I belonged. My second year, Habilin taught me the complexity of family. I could reflect on my relationships and better appreciate where I am today. I found a new passion for dance and was able to participate in traditional dance, the center of PCN. Now, as a coordinator, I've learned what it means to build that community. Through many mistakes, a lot of stress and constant anxiety, I've learned that passion and hardwork only take you so far. You must be forward-thinking, always looking to see what comes next and what needs to be done. You must be thoughtful. It's important to be deliberate in your action, thinking about purpose and meaning. You must be forgiving and thoughtful (with yourself and others).

When my co's and I had our first meeting, we were buzzing with ideas. We all ran through each point of our interviews, figuring out what ideas aligned and what needed to be thrown out. We planned for a very long time and spent hours together trying to create something we could all get behind and be proud of. How do we use our platform to make something meaningful? Many PCNs across the state acknowledge the bachelors who first arrived in Stockton, CA, but few people hear about the stories of the women of the time. Here, we can identify an intersectional point of view to a very specific point in time and tell an important story that isn't always recognized. But to do this right, we spend a lot of time with research. With the help of Dr. Yeh, we looked into Filipina stories and what it would like to center their specific experience on stage. How might this differ from Taxi Dance stories and what themes could we stress throughout the script? I hope that as an audience member, we are able to identify themes of racism, sexism, immigration, family pressure, assimilation, identity and colonialism among others. With such a tall order, we struggled with finding a balance but I hope that the audience can also draw out contemporary lessons and parallels. How are these themes connected to popular debates today? How far (or not) have we come?

To the community, thank you for all your support. The show cannot be a celebration of culture without people to celebrate with us. I hope that you take a part of the show with you after you leave tonight. To all participants, your hardwork has not gone unnoticed. Words cannot describe how thankful I am to have such a strong group of talent to work with. Thank you for putting up with me and my co's and exceeding our expectations of what PCN could be. You all truly made the 30th PCN a special and memorable one. To my co's, we finally did it. After everything that's happened since our first meeting, we are finally here. Thank you for always supporting me and allowing me to support yall. There's no other group of 3 that could've worked as well as we did together. We are strong-willed and determined and I am so proud of what we've been able to accomplish. I will never forget this experience with you two. Thank you both.

With all my love,
Romelo Urbi



Past PCN Coordinators

2018 - Habilin

Zahayra Carino, Keen Icarangal, Luisa Simpao

2017 - Makibaka

Austine De Los Santos, Corinna Sanding, Michael Aldon

2016 - Sayawan

Alyssa Mangaoang, Anne Bone, Minnie Viera

2015 - Kapalaran

*Exec: Drew Gatchalian, JD Torres, Kerynne Tejada

2014 - Bayani

JD Torres, Paul Mallari

2013 - Sa Kabila

*Exec: Marielle Cuison, Jessica Kataoka, Megan Kwang, Leda Thavonemany, Drew Gatchalian

2012 - Lumilipad

Marielle Cuison, Bryan Igarta

2011 - Habol Ng Mga Pangarap (Chasing Dreams)

Rex Cayabyab, Raymon Zulian

2010 - Mystery! At The Kasa

Patrick Casao, Simone Bun

2009 - Kaleb's Krappy Adventure

*Exec: Mikey Young, Ryan Rosete, Ray Zilla, Anne Bacani, Kelli Kawai, Nick Dear

2008 - Hear All About It

2007 - Miss Opportunity

Chantal Diego, Lisa Aguirre, Dionysios Pettas, Joshua Fadriquela

2004 - Bear A New Beginning

Kevin Matthew Dizon, Rodel Tambalo, May Dayao, Bernard Badion

2003 - Exact Change

Gene Pena, Tim Heraldo, Jaclyn Rimando, Derek Garcia, Jay-R Salgado

2001 - What We May Come

Eric Carino, Evelyn Abisia, Edison David and Jazmine (Balingit) Phan

2000 - Stagnation

Michael Solomin

1999 - BALIKBAYAN Returning Home

Lori Ann Testasco, Manny Zarate, Jason Bolosan

1998 - The Potluck Club

Michael Solomin, Robbie Magat, and Gerard Reyes

1997 - Galing's Travels

Alfred Solis

1996 - Bring Your Own Baon

Vivian Hidalgo

1994 - Right Here, Right Now

Alex Alegado, Maurice Atentdido, Mark Ramirez

1993 - Isang Puso (One Heart)

Alex Alegado

1992 - Kahapon Lamang (Moments of Our People)

Voltaire Cacal

1974 - Rhyme of San Juan Rico

Domi Tomate, Chris Bernido

Acknowledgements

A special thanks is given to Dr. Grace Yeh. We are extremely lucky to have her as a mentor and advisor. Throughout the year, she has been instrumental in ensuring that as coordinators, we were able to write a script that was well researched and historically accurate. Her work, support and dedication to the show, her students, and PCE is beyond expected and we are eternally grateful for her guidance.

Thank you Dr. Yeh!

There are also many more people we would like to acknowledge and thank for their support and guidance in the making of this production. Throughout our time as PCN coordinators, all of these individuals/organizations donated time, effort and resources to help us create a show to be proud of. We'd like to thank them so much for their all their hard work and contributions. The show would not be where it is today without all of you.

Professor Karin Hendricks

Dr. Lizzie Lamoree

Dr. Jane Lehr

PCE Advisor Sandy Edar

Videographer Joshua King

Safer

RISE

Rocksteady Rondalla Band

Theatre & Dance Department

Ethnic Studies Department

Clark Center & Crew

Dawn Mabalon

Pilipino Cultural Exchange general members, staff, and exec

Gold Star Donors

The individuals below are recognized for their generous contributions to our show. We thank you so much for your support!

Alvin Desuasido
Andrew Austin
Angie Vilorio
Byron and Maria Cospin
Eric Carino
Eva & Michael Ochotorena
Grace Yeh
Guadalupe Cultural Center
Heidi Icarangal
James Jarrell
Janice Miller
Kevin Dizon
Lori Ann Tretasco
Manny Zarate
Marc Malabanan
Mary Ann Cave
Michael and Christina Sabalvaro
Rosalie Salutan Marquez of Filipino American National
Historical Society-California Central Coast Chapter
Ryan Rosete



List of Scenes

ACT 1

[ATING HIMIG: Philippine and American National Anthems]

1.01a - My Dearest Friend

1.01b - A Wonderful Wife

1.02 - Where's the Rice?

[MODERN - Urban Set]

1.03 - Kumusta

1.04 - It's Kind of Awkward

1.05a - What Was Her Name Again?

[KASAYAHAN: Bulaklakan (Maria Clara)]

1.05b - Impressed

1.06 - She's a Looker

1.07 - Juss Music

1.08 - Be careful Manang

[KASAYAHAN: Paseo de Iloilo (Maria Clara)]

1.09 - What's For Lunch?

1.10a - All Good Things

1.10b - (Snores)

[ATING HIMIG: Can't Take My Eyes Off You]

1.11 - A Natural

[KASAYAHAN: Sayaw Sa Banko (Barrio)]

1.12 - Don't Hurt Yourself

1.13 - It's So Romantic

1.14 - A Sign A Peace

1.15 - Dance With Me?

[ATING HIMIG: Scientist/Acapella]

Intermission

ACT 2

[MODERN: Contemp]

2.01 - People Are Starting To Talk

2.02 - What Happened

[KASAYAHAN : Lumagen (Mountain Suite)]

2.03 - Come Home Soon

2.04a - All For You?

2.04b - Corinna?

2.05 - Start Another Round

[MODERN: Hard Hitting Set]

2.06a - Nothing But Try

2.06b - Proud of Her

[KASAYAHAN: Vinta (Muslim Suite)]

2.07 - It's Not Your Fault

2.08 - The Best For You

2.09a - The People's Champ

2.09b - From Now On

[ATING HIMIG: Nandito Ako]

2.10 - The Way We Were

2.11 - Watch Your Mouth

[MODERN/ATING HIMIG COLLAB: Places We Won't Walk]

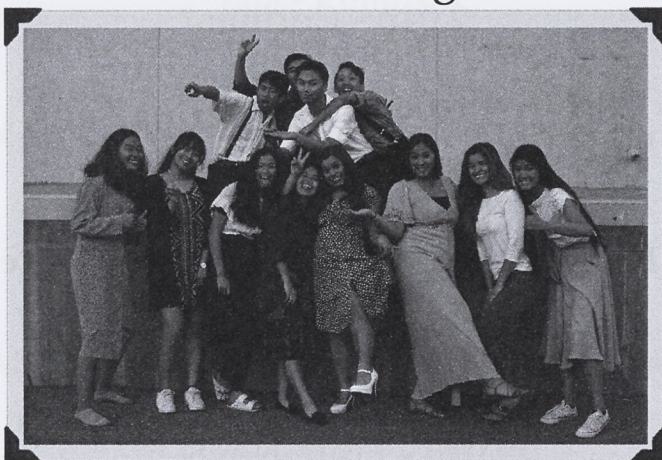
2.12- With All My Love

[KASAYAHAN: Tinikling (Barrio Suite)]

Tech Crew



Marketing



Make-up & Costumes



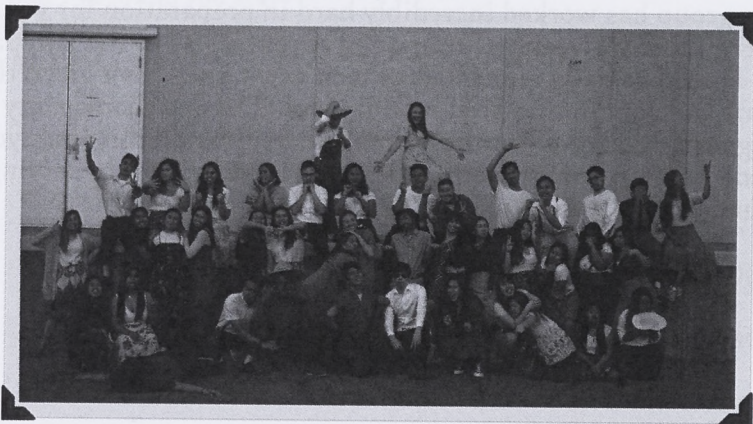
Ating Himig



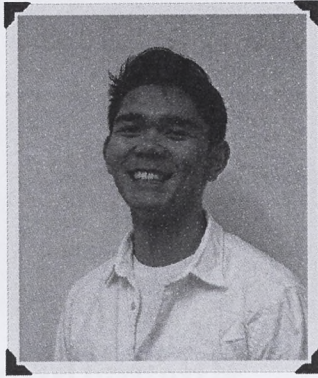
Kasayahan



Modern



Ating Himig Coordinator



Rafael
Gamboa

Ating Himig in Tagalog means our melody, and tonight it is truly our pleasure to share our melody with you.

We will be performing a classic love song in "Can't Take My Eyes Off Of You" by Frankie Vali in the style of Ms. Lauryn Hill, a contemporary mashup of Daniel Caesar's Acapella and Coldplay's The Scientist, a sentimental ballad in Places We Won't Walk by Bruno Major, and an OPM classic in "Nandito Ako" by Ogie Alcasid in the style of Lea Salonga.

The group has worked incredibly hard in preparation for you today. From bi-weekly winter quarter rehearsals to the jam packed six-hour plus daily rehearsals of tech week, they have given their heart and soul to this production. I would like to thank every singer in this group for their time and dedication this year, you all made Ating Himig something special. It was an honor serving as your co-ordinator.

Enjoy the show!

Rafael Gamboa

Can't take my Eyes Off Of You

(Romelo Urbi)

You're just too good to be true
I can't take my eyes off you
You'd be like heaven to touch
I wanna hold you so much
At long last love has arrived
And I thank God I'm alive
You're just too good to be true
Can't take my eyes off you
Pardon the way that I stare
There's nothing else to compare
The sight of you leaves me weak
There are no words left to speak
But if you feel like I feel
Please let me know that is real
You're just too good to be true
I can't take my eyes off you

(Jessie Trieu)

I love you baby
And if it's quite all right
I need you baby
To warm the lonely nights
I love you baby
Trust in me when I say
Oh pretty baby
Don't bring me down I pray
Oh pretty baby
Now that I've found you stay
And let me love you, baby
Let me love you

(Matia Mathes)

You're just too good to be true
I can't take my eyes off you
You'd be like heaven to touch
I wanna hold you so much
At long last love has arrived
And I thank God I'm alive
You're just too good to be true
Can't take my eyes off You
I love you baby
And if it's quite all right
I need you baby
To warm the lonely nights
I love you baby
Trust in me when I say

(Celestine Co)

Oh pretty baby
Don't bring me down I pray
Oh pretty baby
Now that I've found you stay
Oh pretty baby
Trust in me when I say

Acapella - The Scientist

When I look upon its face
Hold it in a sweet embrace
When I enter in that place
I'll sing its praise

If we lift our voices high
Evil forces pass us by
And our cause will never die

Enlighten up, my friends
Enlighten up, my friends
Enlighten up, my friends
Enlighten up, my friends

(Erika Cospin)
Come up to meet you
Tell you I'm sorry
You don't know how lovely you are
I had to find you
Tell you I need you
Tell you I set you apart

(Darynne Casim)
Nobody said it was easy
It's such a shame for us to part
Nobody said it was easy
No one ever said it would be this
hard
Oh take me back to the start

(Kayla Hunt)
I was just guessing at numbers
and figures
Pulling your puzzles apart
Questions of science, science and
progress
Do not speak as loud as my heart

(Jehlia Arriola)
Nobody said it was easy
Oh it's such a shame for us to part
Nobody said it was easy
No one ever said it would be so
hard
I'm going back to the start

(Jehlia Arriola and Valeria Huaco)
Oh take my back to the start
Enlighten up my friends
Im going back to the start
Enlighten up my friends
Oh take me back to the start
Im going back to the start

Performers

The Scientist

Karlbert ian Fabros
Gerardo Valentino
Gorospe
Jessie Trieu
Celestine Co
Erika Cospin
Grant Fox
Nate Pineda
Valeria Huaco

Jehlia Arriola
Romelo Urbi
Ryan Pham
Isabella Vergara Carrera
Elaine Cheng
Rafael Santiago
Kayla Hunt
Tina Vo

Jett Costibolo
Darynne Casim
Allen Tescon
Jackie Jacobson
Caroline Padilla
Ryan Madamba
Austin Ng
Brian Alvarado
Christian De Los Santos

Performers

Can't Take My Eyes Off of You

Karlbert Ian Fabros
Jessie Trieu
Celestine Co
Erika Cospin
Anthony Chacon
Grant Fox
Valeria Huaco
Bryant lee
Jehlia Arriola
Nate Pineda

Romelo Urbi
Ryan Pham
Michaela Ochotorena
Isabella Vergara Carrera
Elaine Cheng
Rafael Santiago
Analisa Vilorio
Andru O'Hara
Angelica Macalisang
Jett Costibolo

Jayson Salvador
Darynne Casim
Allen Tescon
Kaila Sison
Emma Siegel
Celia Dioso
AleC Jamosmos
Austin Ng
Brian Alvarado
Christian De Los Santos
Matia Mathes

Nandito Ako

Mayro'n akong nais malaman
Maaari bang magtanong?
Alam mo bang matagal na kitang
iniibig?

Matagal na akong naghihintay
Ngunit mayro'n kang ibang mi-
namahal
Kung kaya't ako'y di o pinapansin
Ngunit ganon pa man nais kong
malaman mo

Ang puso kong ito'y para lang sa 'yo
Nandito ako umiibig sa iyo
Kahit na nagdurugo ang puso
Kung sakaling iwanan ka niya
Huwag kang mag-alala
May nagmamahal sa iyo,
Nandito ako

Kung ako ay iyong iibigin
Di kailangan ang mangamba
Pagkat ako ay para mong alipin
Sa iyo lang wala ng iba
Ngunit mayro'n ka ng ibang mi-
namahal

Kung kaya't ako'y di o pinapansin
Ngunit ganon pa man nais kong
malaman mo

Ang puso kong ito'y para lang sa 'yo
Nandito ako umiibig sa iyo
Kahit na nagdurugo ang puso
Kung sakaling iwanan ka niya
Huwag kang mag-alala
May nagmamahal sa iyo,
Nandito ako

Nandito ako umiibig sa iyo
Kahit na nagdurugo ang puso
Kung sakaling iwanan ka niya
Huwag kang mag-alala
May nagmamahal sa iyo,
Nandito ako

Performers

Luisa Simpao
Isabella Vergara Carrera
Karlbert Ian Fabros
Jessie Trieu
Celestine Co
Anthony Chacon
Gerardo Valentino Gorospe
Grant Fox Bryant Lee
Jehlia Arriola
Erika Cospin
Sharmaine Parani
Angelica Macalisang

Analisa Vloria
Ryan Madamba
Angel Amante
Andru O'Hara
Romelo Urbi
Michaela Ochotorena
Darynne Casim
Rafael Santiago
Emma Siegel
Kenneth Lagasca
Jett Costibolo
Allen Tescon

Evangeline Barruel
Kaila Sison
Abbey Catig
Joyce Huang Ooi
Jayson Salvador
Erica Mallari
Joceylin Figueroa
Jackie Jacobson
Aurabel Sandoc
Christian De Los Santos
Alec Jamosmos
Austin Ng
Alyssa Gatan

Places We Won't Walk

(Izzy Carrera and Nate Pineda)
Sunlight dances off the leaves
Birds of red color the trees
Flowers filled with buzzin' bees
In places we won't walk

Neon lights shine bold and bright
Buildings grow to daily heights
People come alive at night
In places we won't walk

Children cry and laugh and play
Slowly hair will turn to gray
We will smile to end each day
In places we won't walk

Family look on in awe
Battles decorate the floor
Waves gently stroke the shore
In places we won't walk

Children cry and laugh and play
Slowly hair will turn to gray
We will smile to end each day
In places we won't walk

Performers

Karlbert Ian Fabros
Jessie Trieu
Celestine Co
Nate Pineda
Valeria Huaco
Bryant Lee
Jehlia Arriola

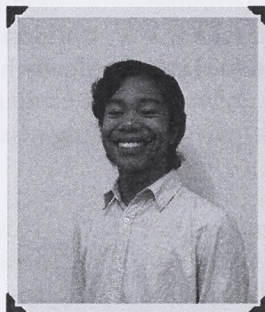
Ryan Pham
Isabella Vergara Carrera
Elaine Cheng
Rafael Santiago
Andru O'Hara
Sharmaine Parani
Tina Vo

Jayson Salvador
Darynne Casim
Allen Tecson
Evangeline Barruel
Alec Jamosmos
Austin Ng
Abbey Catig
Christian De Los Santos
Jocelyn Figueroa

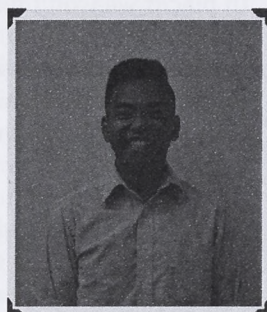
Kasayahan Coordinators



Angel
Amante



Isaiah
Abrea



Ryan
Madamba

Kasayahan is the traditional dance troupe for Pilipino Cultural Exchange (PCE), the Filipino cultural club at California Polytechnic State University. We are a non-audition, non-profit group that requires no experience to join, as we seek to create an environment where members can dance and learn from other members of all backgrounds. In Tagalog, Kasayahan translates as "celebration", which reflects how we are displaying PCE's celebration of Filipino culture through dance. Our aim is to not only entertain, but to also teach the audience and members the historical background and cultural significance of the dances. Each dance has its own story and roots, allowing us to take a glimpse into the immense diversity within the culture.

Tonight, at the 30th annual Pilipino Cultural Night hosted by PCE, we will be performing dances from the Igorot/Mountain, Maria Clara, Muslim/Moro, and Barrio suites. Each suite represents a different regional culture within the Philippines with each having a rich history and uniqueness that help define the suite from the mood and atmosphere to its historical influences. The dances within each suite may represent an event in history, folklore, mimicking of an animal, or an important ceremonial tradition.

We as coordinators would like to thank all of our dancers for putting forth such hard work and dedication towards learning each piece. Kasayahan continues to amaze us and nothing could have made us happier than seeing our vision come to life through these dances.

We would also like to make a shoutout to Kenneth Lagasca for being a ride or die kasa member, and thank you Farrier Household and Inyo Gang for your assistance in housing props.

Of course we can't forget to say a special thank you to the man who can do anything, Joshua Muller, and The UnCoordinators: Rhia Alger, Zahyra Carino, and Matthew Patacsil. You oldies still have it in you and we hope to have made you all proud. We appreciate your help in polishing our dances!

To the incredible Rondalla band, thank you for coming and being our first live band! We hope to see you again next year and all of the years to come.

Again, thank you to all of our performers for putting in work and our supporters for showing some love!

Your 2018-2019 Kasayahan Coordinators,
Isaiah Abrea, Angel Amante, and Ryan Madamba
IsAng Madambagsak

Barrio Suite

Perhaps the best known and closest to the Filipino heart are the dances from the rural Christian lowlands: a country blessed with so much beauty. To the Filipinos, these dances illustrate the fiesta spirit and demonstrate a love of life. They express a joy in work, a love for music, and pleasure in the simplicities of life. Typical attire in the Rural Suite include the colorful balintawak and patadyong skirts for the women, and camisa de chino and colored trousers for the men.

Bulaklakan

Bulaklakan, known as "the dance of flowers", is usually held during the month of May in the Philippines as this is the month known when flowers bloom at its best. It is customarily performed in many parts of the Philippines, especially Luzon, as they celebrate the "Santa Cruz de Mayo" dedicated to the Virgin Mary during the Roman Catholic festivity. The celebration is a procession followed by a social gathering where folk dances, like Bulaklakan, are performed in front of the altar usually built by the "Hermana Mayor". The girls in this dance each hold a garland of leaves and flowers attached to a wire, bamboo or rattan so that the garland will arch when held overhead and will gently sway these arcs of garlands to gracefully give honor to Virgin Mary. It is also believed that "Bulaklakan" was derived from a town in the Northern Philippines called Bulacan due to the natural floral growth in that area and this floral dance is performed for social gatherings and relaxation after the locale's hard day's work.

Performers

Analisa Vilorio
Angel Amante
Aurabel Sandoc
Eirene Ednacot
Erica Mallari

Erika Cospin
Izzy Carrera
Jackie Jacobson
Jazmyn Grey
Jehlia Arriola

Kaila Sison
Luisa Simpao
Michaela Ochot-
orena
Rhia Alger
Zen Tran

Sayaw sa Bangko

Sayaw sa Bangko is a dance which originates from Pangasinan and the dancers must use good skill and balance as they dance on top of a narrow bench. This dance dates back to before the Spanish colonization of the Philippines, which means it is a purely Pilipino Ancestral dance. Dancers also showcase their graceful skills as they constantly trading places, and they usually perform in town fiestas. As opposed to competing with each other to stay on the bench, dancers must complement each other to ensure that they do not fall.

Performers

Abbey Catig	Brittney Lorenzana	Erica Mallari	Josh Muller
Alex Garcia	Bryant Lee	Erika Cospin	Joyce Kae Jan- ayan
Alyssa Gatan	Carla Pangan	Eva Barruel	Kaila Sison
Analisa Viloria	Celina Dioso	Gabby Saprid	Karlbert Ian Fabros
Andru O'Hara	Christian De Los Santos	Iggy Mallari	Kenneth La- gasca
Angel Amante	Christina Ventura	Isaiah Abrea	Kimiko Casuga
Angelica Macal- isang	Ciara Alcanices	Jackie Jacobson	Lorenzo Ruiz
Aurabel Sandoc	Claudine Dirilo	Jett Costibolo	Louise Ibuna
Bella Guzman	Cydel Subijano	Joseph Wycoco	Luke Gamboa
Brian Alvarado	Eirene Ednacot	Josh Laguio	Matt Patacsil
Matt Villena	Ronick Putong		
Micaela Bataclan	Ryan Madamba		
Michaela Ochot- orena	Ryan Pham		
Renee Camomot	Sharmaine Parani		
Rhia Alger	Sydney Mercado		
	Zahayra Carino		

Maria Clara Suite

The coming of the Spaniards in the 16th century brought a new influence in Philippine life. A majority of the Filipinos were converted to Roman Catholicism. European cultural ideas spread and the Filipinos adapted and blended to meet the local conditions. These dances reached their zenith in popularity around the turn of the century, particularly among urban Filipinos. They are so named in honor of the legendary Maria Clara, who remains a symbol of the virtues and nobility of the Filipina woman. Maria Clara was the chief female character of Jose Rizal's *Noli Me Tangere*. Displaying a very strong Spanish influence, these dances were, nonetheless, "Filipinized" as evidence of the use of bamboo castanets and the abanico, or Asian fan. Typical attire for these dances are the formal Maria Clara dress and barong tagalog, an embroidered long-sleeve shirt made of pineapple fiber.

Paseo de Iloilo

Paseo de Iloilo is a dance from the Maria Clara suite, a category of Filipino dances from the Spanish colonial era often involving courtship and romance. This dance originates from the province of Iloilo, which is located on the Visayan island of Panay. The gentlemen compete against one another to attempt to win the heart of the dalaga, or young lady, by exemplifying chivalry, grace, and confidence.

Performers

Dalaga

Analisa Viloria

Gentlemen

Bryant Lee

Josh Muller

Abbey Catig

Alec Jamosmos

Allen Tecson

Andru O'Hara

Angel Amante

Christina Ventura

Cydel Subijano

Eirene Ednacot

Erica Mallari

Eva Barruel

Gabby Saprid

Iggy Mallari

Isaiah Abrea

Jackie Jacobson

Jett Costibolo

Josh Laguio

Karlbert Ian Fabros

Kenneth Lagasca

Kimiko Casuga

Louise Ibuna

Michaela Ochotorena

Renee Camomot

Rhia Alger

Richmiel Dela Torre

Ryan Madamba

Shaine Palabrica

Sharmaine Parani

Tina Vo

Mountain/Igorot Suite

The mountainous Central Cordillera region of Northern Luzon is also known by the term "Philippine Skyland." Inhabiting this rugged terrain are six ethno-linguistic tribes known as the Ibaloy, Kankanay, Ifugao, Kalinga, Apayao, and Bontoc. They prefer to be called by their respective tribal names rather than the collective term Igorot, which was first used by the Spaniards and later by Christian lowlanders. These tribes were generally unfazed by Spanish colonization. This homogeneous group is recognized by their common socio-cultural traits. They hold common religious beliefs, generally nature-related, and make propitiatory offerings to anitos, or household gods. Among these people of the Cordillera, dance continues to be an expression of community life that animates the various rituals and ceremonies. It serves for self-edification of the performers and entertainment for the spectators. They dance to appease their ancestors and gods to cure ailments, to insure successful war-mating activities, or to ward off bad luck or natural calamities. They dance to congregate and socialize, for general welfare and recreation, and as an outlet for repressed feeling. They also dance to insure bountiful harvests, favorable weather, and to mark milestones in the cycle of life.

Lumagen

Lumagen is a dance from the Kalinga tribe in the Cordillera region of Luzon. The dance is performed at festivals to celebrate or give thanks for happy occasions such as victory in battle, the birth of a firstborn, or good harvest. The dance is traditionally performed by the men and women of the tribe. Dancers imitate birds flying in the air to the beat of gangsa, or gongs, which are usually in a group of six or more.

Performers

Alec Jamosmos
Allen Tecson
Andru O'Hara
Brian Alvarado
Bryant Lee

Christian De Los
Santos
Isaiah Abrea
Jefferson Mach
Jett Costibolo
Keen Icarangal
Kenneth Lagasca

Marcial Lamera
Ronick Putong
Ryan Madamba
Ryan Pham
Sinjun Jang

Muslim/Moro Suite

The mountainous Central Cordillera region of Northern Luzon is also known by the term "Philippine Skyland." Inhabiting this rugged terrain are six ethnolinguistic tribes known as the Ibaloi, Kankanay, Ifugao, Kalinga, Apayao, and Bontoc. They prefer to be called by their respective tribal names rather than the collective term Igorot, which was first used by the Spaniards and later by Christian lowlanders. These tribes were generally unfazed by Spanish colonization. This homogeneous group is recognized by their common socio-cultural traits. They hold common religious beliefs, generally nature-related, and make propitiatory offerings to anitos, or household gods. Among these people of the Cordillera, dance continues to be an expression of community life that animates the various rituals and ceremonies. It serves for self-edification of the performers and entertainment for the spectators. They dance to appease their ancestors and gods to cure ailments, to insure successful war-mating activities, or to ward off bad luck or natural calamities. They dance to congregate and socialize, for general welfare and recreation, and as an outlet for repressed feeling. They also dance to insure bountiful harvests, favorable weather, and to mark milestones in the cycle of life.

Vinta

Vinta, also called Pangalay ha Pattong, commemorates the migration of Filipinos into the Sulu Archipelago, Zamboanga peninsula, and southern Mindanao. Vinta is a traditional boat from the islands of Mindanao that are known for their assorted vertical colors that represent the colorful culture and history of the Muslim community. These boats were used for inter-island transport of people and goods as well as a sole means of transportation by the early Malays. Central to this dance are the Royal Couple who each balance atop a pair of swaying bamboo poles, simulating their ride aboard a vinta. The girls act as wind and water forces while the boys are badjaos, the trial Sea Gypsies that travel on vintas and inhabit the Sulu Archipelago. Their balance on top of bamboo poles represents the skill and beauty of the vinta sail.

Performers

Royalty

Andru O'Hara
Michaela Ochotorena

Alec Jamosmos
Alex Garcia
Allen Tecson
Analisa Vilorio
Angel Amante
Angelica Macal-
isang

Aurabel Sandoc
Brian Alvarado
Bryant Lee
Caroline Padilla
Christian De Los
Santos
Eirene Ednacot

Erika Cospin
Eva Barruel
Gabby Saprid
Gage Garabedian
Isaiah Abrea
Jannah Calipusan

Jett Costibolo
Jose Madriaga
Josh Muller
Kaila Sison
Kelsey Molina
Kenneth Lagasca

Koichi Kodama
Lorenzo Ruiz
Louise Ibuna
Matt Villena
Mikey Brazil
Reii Nelle Del Campo

Renee Camomot
Rhia Alger
Romelo Urbi
Ronick Putong
Ryan Madamba
Sam Bituen
Zaharya Carino

Tinikling

The "Tikling" is a bird with long legs and a long neck. The "Tinikling" dance imitates the movements of the "Tikling" birds as they walk between grass stems, run over tree branches or dodge bamboo traps set by rice farmers. This dance is a favorite in the Visayan islands, especially in the province of Leyte.

Performers

Abi Palompo
Alex Garcia
Allen Tecson
Alyssa Gatan
Analisa Vilorio
Andre Vilorio
Andru O'Hara
Angel Amante
Angelica Macalisang
Anthony Chacon

Aurabel Sandoc
Bella Guzman
Brian Alvarado
Brittney Lorenzana
Bryant Lee
Carla Pangan
Celina Dioso
Christian De Los Santos
Ciara Alcanices
Cydel Subijano

Eirene Ednacot
Elaine Cheng
Erica Mallari
Isabella Abelgas
Isaiah Abrea
Izzy Carrera
Jett Costibolo
Jose Madriaga
Joseph Wycoco
Josh Laguio

Josh Muller
Joyce Huang Ooi
Julia Rivera
Julianna Quihuiz
Karlbert Ian Fabros
Kelsey Molina
Kenneth Lagasca
Kimiko Casuga
Lorenzo Ruiz
Louise Ibuna

Luke Gamboa
Madison Torio
Marcial Lamera
Marco Sevilla
Matt Patacsil
Matt Villena
Micaela Bataclan
Michaela Ochotorena
Mikey Brazil
Mikey Maramba

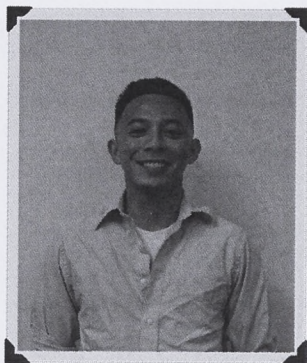
Nathan Tu
Raffy Lorenzo
Raffy Santiago
Renee Camomot
Rhia Alger
Richmiel Dela Torre
Ronick Putong
Ryan Madamba
Ryan Pham
Sam Beyer

Sam Bituen
Seth Santa Maria
Sydney Mercado
Tina Vo

Zac Regner
Zahayra Carino
Zeya Longid



Modern Coordinators



Kobe
Bernadas

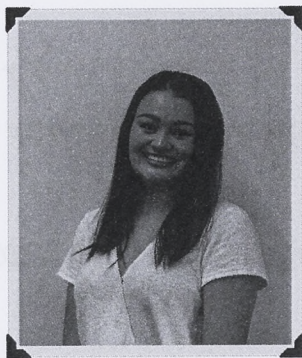
PCE Modern is a non-audition dance group that allows dancers with different levels of experience to find freedom of expression, a positive community, and a place for self growth. It is a place to relax from school and have a good time with friends.

As one of the Modern Coordinators, I have seen these dancers grow and improve to become the people who they are today. Modern isn't just about improving one's technique or fundamentals, but it is also about improving one's confidence, improving in self-love, and learning how to work as a team.

This group of dancers have never failed in creating a welcoming atmosphere and always came to practice with a positive attitude. They have made every practice a wonderful experience for me to teach in and I couldn't thank all of them enough. I applaud every one of them for giving me their time and effort for making Modern always look amazing during their performance. In addition, I would like to thank all my other performing group coordinators for always putting in their whole heart into this club. I also would like to thank my co, Maddy Shimizu, for helping me lead Modern; her creativity and drive always inspired me.

It has been an honor working with these amazing individuals and I have also learned a lot from this community. They inspire me everyday and I couldn't have done this without all of them.

Kobe Bernadas
Modern Coordinator 2018 - 2019



Maddy
Shimizu

Dance is more than just moving to the rhythm of a song. It's a universal language that cultivates camaraderie with the absence of spoken word.

For the past two years, PCE Modern has been a place of comfort and growth. I have found an amazing community of dancers who push one another to be the best that they can be. The dancers I am surrounded by not only allow me to improve as a dancer, but help me to grow as an individual.

PCE Modern is a non-audition dance group. We welcome dancers of all levels, whether dance is your entire life or you have never danced before, we encourage you to come and dance with us! We strive for growth as a community where we all share a common passion for the art of dance.

There are a few people that I need to thank for aiding me in various ways throughout the year. I would like to thank my coach, Ciara Alcanices, for her endless support and guidance. You have inspired me to be the best coordinator that I can be, and I couldn't have done this without you! I would also like to thank Romelo Urbi for sharing your passion for dance with us and always stepping up to help the group as a whole. I would like to thank my Co, Kobe Bernadas, for helping making our Modern dreams become a reality.

And lastly, I would like to thank every modern participant. You all are so talented and your dedication and hard work is truly inspiring. As modern coordinator, everyday I am reminded why I love dance through the dedication and love for dance every member of modern has shown. It is truly an honor to be one of your coordinators.

Maddy Shimizu
Modern Coordinator 2018 - 2019

Contemporary

"Waiting Game" by BANKS

Choreographed by Maddy Shimizu Performers

Abbey Catig
Alexander Silva
Alyssa Gatan
Angel Amante
Brian Alvarado
Brittney Lorenzana
Celina Dioso
Ciara Alcanices

Cydel Subijano
Emma Siegel
Erica Mallari
Evangeline Barruel
Gabby Saprid
Ingrid Chan
Jack Ng
Jayson Salvador

Jazmyn Gray
Jett Costibolo
Josh Laguio
Joyce Kae Janayan
Kaila Sison
Kela Chaoyont
Kelsea Caldwell
Kelsey Molina

Kenneth Lagasca
Luisa Simpao
Luke Gamboa
Maddy Shimizu
Madison Torio
Marcial Lamera
Matt Villena
Michaela Ochotorena

Nicci Johnson
Raffy Santiago
Romelo Urbi
Ryan Pham
Sharmaine Parani
Steven Nguyen
Sydney Mercado
Thalia Tran
Yvonne Yip
Zeya Longid

Hardshitting

Hip Hop, "Ten Times" by YG and "G.O.A.T."

Choreographed by Kobe Bernadas

Performers

Marcial Lamera
Alexander Silva
Thalia Tran
Angel Amante
Kela Chaiyont
Karlbert Fabros
Allen Tecson
Mel Kasai

Christian De Los
Santos
Julia Rivera-Penafiel
Isaiah Abrea
Christopher Specht
Kelsea Caldwell
Kelsey Molina
Jackie Jacobson
Jehlia Arriola

Kenneth Lagasca
Erica Mallari
Rafael Santiago
Chris Boyer
Jefferson Mach

Urban Hip Hop

Colors by Michael Blume

Choreographed by Kobe Bernadas

Performers

Alexander Silva
Angel Amante
Jannah Calipusan
Sydney Mercado
Kaila Sison
Analisa Vilorio
Michaela Ochotorena
Allen Tecson
Kae Janayan
Ingrid Chan

Jack Ng
Nicci Johnson
Christopher Specht
Kelsea Caldwell
Erica Mallari
Ciara Alcanices
Brian Alvarado
Carolina Padilla
Jehlia Arriola
Alyssa Gatan

Brittney Lorenzana
Jackie Jacobson
Mel Kasai
Maddy Shimizu
Matt Villena

Places We Won't Walk"

by Bruno Major

Choreographed by Maddy Shimizu
Performers

Analisa Viloria
Brian Alvarado
Brittney Lorenzana
Celina Dioso
Emily Sun

Jackie Jacobson
Jazmyn Gray
Joyce Huang Ooi
Joyce Kae Janayan
Kelsea Caldwell

Kelsey Molina
Kobe Bernadas
Luisa Simpao
Maddy Shimizu
Madison Torio

Rhia Alger
Romelo Urbi
Samantha Beyer
Samantha Bituen
Steven Nguyen

Sydney Mercado
Thalia Tran
Yvonne Yip
Zeya Longid



Starring

Jasmine	Kae Janayan
Corinna	Sharmaine Parani
Danielle	Myrell Milanes
Michael	Edgar Aguilon
Paul	Ozzie Garcia
Garrett	Kenneth Lagasca
Long	Nathan Tu
Gino	Jer Eseed
Reginald	Jett Costibolo
Charles	Sinjun Jang
Andrew	Marcial Lamera
Ryan	Brian Alvarado
Chris	Rafael Gamboa
Erick	Mikey Brazil
Casey	Bryan Veres
Averil	Ryan Pham
Joshua	Jayson Salvador
Elvis	Matt Villena
Felix	Jefferson Mach
Gerald	Andru O'Hara
Aubrey	Matia Mathes
Maerill	Brittney Lorenzana
Janessa	Jackie Jacobson
Jamie	Izzy Carrera
Monica	Jehlia Arriola
Meghan	Megan Belle Maun
Serena	Jazmyn Gray
Jordyn	Zen Tran
Tami	Emily Zehm
Nilma	Sydney Mercado
Robert	Ryan Madamba
Lauren	Camille Lo Porciuncula
Liana	Gabby Bernas
Katy	Aurabel Sandoc

Starring

Derek	<i>Kobe Bernadas</i>
Lola Castillo	<i>Zahayra Carino</i>
David	<i>David Lezada</i>
Richie	<i>Bryant Lee</i>
Josh	<i>JC Espino</i>
Anne	<i>Christine Nunez</i>
Maya	<i>Caroline Padilla</i>
Tim	<i>Allen Tecson</i>
Tyler	<i>Zeya Longid</i>
Siobhan	<i>Kaila Sison</i>
Franzesca	<i>Samantha Beyer</i>
Matthew	<i>Keen Icarangal</i>
Jackie	<i>Analisa Viloria</i>
Chad	<i>Kobe Bernadas</i>
Connor	<i>Jonathan Chang</i>
Luke	<i>Alexander Silva</i>
Renee	<i>Maddy Shimizu</i>
Amanda	<i>Kayla Hunt</i>
Holly	<i>Kelsea Caldwell</i>
Father Nathan	<i>Ian Frabroso</i>
Father Christian	<i>Alex Garcia</i>
Officer Cordero	<i>Carla Pangan</i>
Liz	<i>Ingrid Chan</i>
Kyle	<i>Steven Nguyen</i>
Audrey	<i>Joyce Ooi</i>
Brandon	<i>Jack Ng</i>
Daphne	<i>Yvonne Yip</i>
Drew	<i>Joshua Laguio</i>
Jonathan	<i>Chris Boyer</i>
Arthur	<i>Erica Mallari</i>
Donald	<i>Celina Dioso</i>
Leslie	<i>Rianne Paracuelles</i>



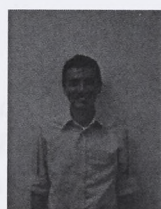
Abbey Catig
She/Her/Hers
2nd Year
Landscape Architecture
Ating Himig, Kasayahan, Modern
"It's fiiiine!!"



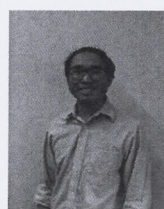
Abigail Palompo
She/Her/Hers
2nd Year
Economics
Kasayahan



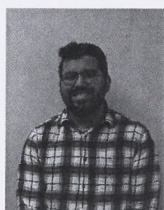
Alec Jamosmos Gatan
He/Him/His
2nd Year
Aerospace Engineering
Ating Himig, Kasayahan
"#FREECROYLITSBACKWARDS"



Alek Ramirez
He/Him/His
2nd Year
Computer Science
Ating Himig, Tech Crew
"I'm just here for the free ticket"



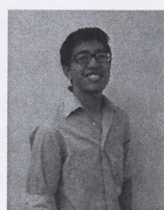
Alexander Garcia
He/Him/His
3rd Year
Computer Engineering
Entrepreneurship Minor
Script, Kasayahan
"In Tenebris Lux"



Alexander Silva
He/Him/His
3rd Year
Biomedical Engineering
Biology Minor
Script, Modern
"You wanna fly, you gotta give up the everything that weighs you down"
Toni Morrison



Alice Zaw
She/Her/Hers
1st Year
Architecture
Marketing, Tech Crew
"Only use car seat for children ages 6-48 months and 15-35 lbs."



Allen Tecson
He/Him/His
3rd Year
Mechanical Engineering
Script, Tech Crew, Modern, Ating Himig, Kasayahan
"If you know, you know..."



Allison Chew
She/Her/Hers
1st Year
Materials Engineering
Marketing, Tech Crew
"0"



Alyssa Jan Gatan
She/Her/Hers
3rd Year
Marine Science
Modern, Ating Himig, Kasayahan
*"No one:
Me: For every time someone hits the woah on stage.... I'll take a shot."*



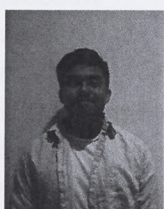
Alyssa Olivarria
She/Her/Hers
2nd Year
Graphic Communication
Marketing
"Is making this program m"



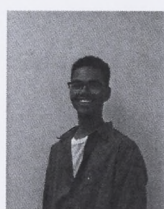
Amy Tang
She/Her/Hers
2nd Year
Architecture
Marketing, Tech Crew, Make-up/Costumes
"mispronounces, mistypes, and mishears everything"



Analisa Viloria
She/Her/Hers
1st Year
Computer Science
Script, Modern, Ating Himig, Kasayahan
"I'm not 13 tho :^("



Andre Viloria
He/Him/His
4th Year
Computer Science
Kasayahan
"Analisa's brother btw"



Andru O'Hara
He/Him/His
1st Year
Animal Science
Script, Modern, Ating Himig, Kasayahan
"We finish each other's..."



**Angel
Amante**

She/Her/Hers
2nd Year

Business Administration
Modern, Ating Himig,
Kasayahan

"BOOM CHICKA POP!" for pcn :) & Iy kasa ty
for putting up w me and my lovely cos"
-R/h JA's Angel



**Angelica
Macalisang**

She/Her/Hers
3rd Year

Animal Science
Comparative Ethnic Studies
Ating Himig, Kasayahan

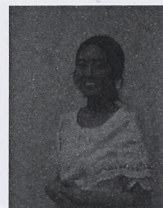
"For those who united through
heartbeat, that heartbeat still
lives on."



**Anthony
Chacon**

He/Him/His
3rd Year

Biochemistry
Ating Himig, Kasayahan
"ㄟ(ㄟ)ㄟ"



**Aurabel de Guzman
Sandoc**

She/Her/Hers
4th Year

Liberal Arts and
Engineering Studies
Script, Ating Himig, Kasayahan

"So you're telling me a VEGI
wrote this tale"



**Austin
Ng**

He/Him/His
2nd Year

Computer Science
Ating Himig

"I love my mom"



**Bennison
Flores**

He/Him/His
3rd Year

Civil Engineer
Marketing

"Even though I look like a
burnt chicken nugget, I still
love myself"



**Bethany Zeya
Longid**

She/Her/Hers
1st Year

Liberal Arts and
Engineering Studies
Script, Modern, Kasayahan

"Shout out to Elon, Musk."



**Brian
Alvarado**

He/Him/His
2nd Year

Kinesiology
Nutrition Minor
Script, Modern, Ating Himig,
Kasayahan

"Go stupid.. aaaHHH! Go
crazy aaaHHH!! Go PCN Sika
Laeng AAAHHHHH!!!!"



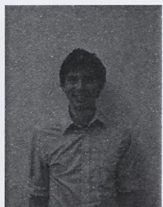
**Brittney
Lorenzana**

She/Her/Hers
3rd Year

Business Administration
(Accounting)

Event Planning Minor
Script, Modern, Kasayahan

"Spray, delay, walk away"



**Bryan
Veres**

He/Him/His
2nd Year

Statistics
Script

"Me shooting 40% at the foul
line is just God's way to say
nobody's perfect"
-Shaq



**Bryant
Lee**

He/Him/His
1st Year

Civil Engineer

Script, Ating Himig, Kasayahan
"I work hard so I can eat
good food"



**Caleb
Kephart**

He/Him/His
1st Year

Mechanical Engineer

Tech Crew
"I'll go to Mars, even if I got there
and died on the way back. It's just
the opportunity. How many people
can say they went to Mars?" -Savage
the 21st



**Camille
Lo Porciuncula**

She/Her/Hers
1st Year

Civil Engineer

Script
"Do you know what a foreign
accent is? It's a sign of bravery."
-Amy Chua



**Carla
Pangan**

She/Her/Hers
4th Year

Comparative Ethnic Studies

Sociology
Marketing

"I do NOT align with Officer
Cordero's actions"



**Caroline
Padilla**

She/Her/Hers
2nd Year

Software Engineer
Script, Modern, Ating Himig,
Kasayahan

"hi mom and dad :)"



Celestine Co
She/Her/Hers
3rd Year
Computer Engineer
Ating Himig, Kasayahan
"All my love to Mama, Papa, and Terrence"



Celina Dioso
She/Her/Hers
3rd Year
Biomedical Engineering
Script, Modern, Ating Himig, Kasayahan
"Selenium Neodymium Nitrogen Uranium D Einsteinium"



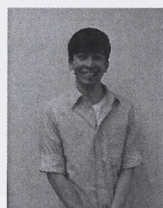
Chloe Chou
She/Her/Hers
1st Year
Mechanical Engineering
Theatre Minor
Tech Crew
"Carpent Diem"



Christopher Boyer
He/Him/His
4th Year
Script
"A wise chinchilla once told me..."



Chris Specht
He/Him/His
1st Year
Software Engineering
Modern
"Sometimes people don't think it be like it be, but it do."



Christian De Los Santos
He/Him/His
4th Year
Industrial Engineering
Modern, Ating Himig, Kasayahan
"Find a way, that's what winners do"



Christina Ventura
She/Her/Her
1st Year
Biomedical Engineering
Marketing, Tech Crew, Kasayahan
"Hey, you, you reading my quote: Maganda ka. uwu."



Christine Rose Nunez
She/Her/Her
4th Year
Business Administration
Script, Ating Himig
"Be the change you wish to see in the world."



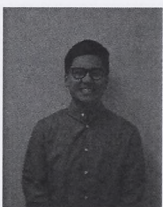
Ciara Alcanices
She/Her/Hers
4th Year
Construction Management
Script
"dog"



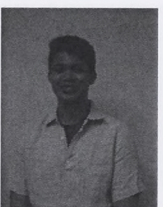
Claudine Dirilo
She/Her/Hers
3rd Year
Child Development
Kasayahan
"Life is a journey, but don't forget to appreciate the little things."



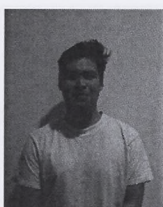
Cydel Subijano
He/Him/His
3rd Year
Industrial Engineering
Modern, Kasayahan
"Fasho though"



Darynne Casim
He/Him/His
3rd Year
Construction Management
Ating Himig
"GOD DREAM"



David Lezada
He/Him/His
2nd Year
Psychology
Child Development, Biology Minor
Script
"People call these things imperfections, but they're not, ah, that's the good stuff." - Robin Williams



Edgar Aguilon
He/Him/His
4th Year
Physics
Script
"shed my skin, leave it for the hornies to sleep in"



Eirene Marie Ednacot
She/Her/Hers
1st Year
Biochemistry
Ating Himig, Kasayahan
"Go big or go big!"



Elaine Cheng
She/Her/Hers
1st Year
Nutrition
Food Science Minor
Kasayahan, Ating Himig
"I hope I don't get shin splints from tinkling"



Emily Phabmixay
She/Her/Hers
4th Year
Business Administration
(Information Systems)
Ethnic Studies Minor
Make-up, Costumes
"~I AM NOT AN ABG!!!!~"



Emily Sun
She/Her/Hers
2nd Year
Mechanical Engineering
Modern
"shh keep it a secret"



Emily Zehm
She/Her/Hers
1st Year
Animal Science
Script
"I'm proud to be a part of something like PCN and hope that people will learn more about our culture and history because of it. :)"



Emma Siegel
She/Her/Hers
2nd Year
Architecture
Tech Crew, Modern,
Ating Himig
"I can't, I have dance practice"



Erica Mallari
She/Her/Hers
2nd Year
Animal Science
Script, Modern, Ating Himig,
Kasayahan
"But I'm one of da boyz"



Erika Cospin
She/Her/Hers
3rd Year
Business Administration
Comparative Ethnic Studies
Theatre Arts Minor
Marketing, Ating Himig,
Kasayahan
There can be 100 people in the room and 99 don't believe in you but all it takes is one who does- Lady Gaga



Ethan Mach
He/Him/His
1st Year
Architctural Engineering
Tech Crew
*"Idk ask Tommy. Hifliger it out
~(v)~"*



Evangeline Barruel
She/Her/Hers
2nd Year
Computer Engineering
Modern, Ating Himig,
Kasayahan
"That's a yikes"



Gabrielle Bernas
She/Her/Hers
1st Year
Business Administration
Spanish Minor
Script
"yikes"



Gabrielle Saprid
She/Her/Hers
2nd Year
Food Science
Modern, Kasayahan
"Oh"



Grant Fox
He/Him/His
3rd Year
Computer Engineering
Ating Himig
"Just give me a quote idk what to put"



Hana Robertson
She/Her/Hers
1st Year
Architecture
Tech Crew
"The absolute embodiment of a Taurus."



Ignatius Mallari
He/Him/His
2nd Year
Architctural Engineering
Marketing, Kasayahan
"Hey bud"



Ingrid Chan
She/Her/Hers
2nd Year
Civil Engineering
Script, Modern
"I ate soap. I don't eat it bc i did. no i didn't <3"



**Isabel
Lao**
She/Her/Hers
1st Year
Physics

Make-up, Costumes
"Even if things are messed up,
you gotta stay dressed up!"



**Isabella
Abelgas**
She/Her/Hers
2nd Year
Political Science

Kasayahan
"I'm an active pce-er"



**Isabella
Guzman**
She/Her/Hers
3rd Year
Civil Engineering

Kasayahan
"It's a prank"



**Isaiah
Abrea**
He/Him/His
1st Year
Computer Science

Modern, Kasayahan
"Do I like traditional dancing?
KasaYEAHan."



**Izzy
Carrera**
She/Her/Hers
1st Year
City Regional Planning

Script, Marketing,
Ating Himig, Kasayahan
"I would pay 1D (dillion)
dollars for a 1D reunion"



Jack Ng
He/Him/His
2nd Year
Civil Engineering

Script, Modern
"u know what's better than
24?"



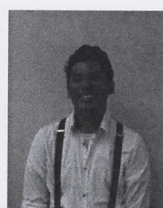
**Jackie
Jacobson**
She/Her/Hers
1st Year
Mechanical Engineer

Script, Modern, Ating Himig,
Kasayahan
ㄟ(っ)ㄟ



**Jannah
Calipusan**
She/Her/Hers
2nd Year

Business Administration
Marketing, Modern, Kasayahan
"save the turtles"



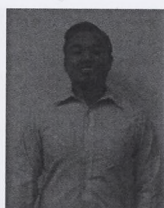
**Jayson
Salvador**
He/Him/His
1st Year
Environmental Engineering

Script, Tech Crew, Modern,
Ating Himig
"BET!!!! BET!!! bet. Bet??
ok Bet."



**Jazmyn
Gray**
She/Her/Hers
2nd Year
Journalism

Script, Modern, Kasayahan
"it be like that sometimes"



**JC
Espino**
He/Him/His
4th Year
Construction Management

Script
"YEAHAIGHT"



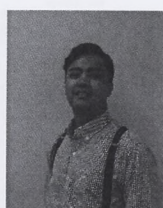
**Jefferson
Mach**
He/Him/His
2nd Year
Industrial Engineering

Script, Kasayahan
Stay dangerous, love you, hope
all is well" - Felix Rodriguez
2018



**Jehlia
Arriola**
She/Her/Hers
1st Year
Industrial Engineering

Script, Modern,
Ating Himig, Kasayahan
what?? "throws up peace sign"



**Jeremiah
Eseed**
He/Him/His
4th Year
Construction Management

Script
Two kakis after a breakup: "kiwi
still be friends?"



**Jessie
Trieu**
She/Her/Hers
4th Year
Computer Science

Ating Himig
"I have a solo."



**Jett
Costibolo**

He/Him/His
2nd Year

Computer Engineering

Script, Modern,
Ating Himig, Kasayahan
"There is only one corner of the
universe you can be certain
of improving, and that's your
own self."

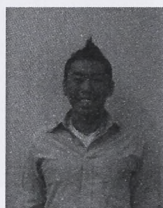


**Joceylin
Figueroa**

She/Her/Hers

Landscape Architecture

Ating Himig
"everything comes with time"



**Jonathan
Chang**

He/Him/His

Industrial Engineering

Script
"The little things in life hold
the most significance."



**Jose Marc
Madriaga**

He/Him/His

3rd Year

Chemistry

Kasayahan

Nobody:

Me: Okay. You've convinced
me, I'll get coffee.



**Joseph
Wycoco**

He/Him/His

3rd Year

Biochemistry

Ating Himig, Kasayahan
"This one's for you Gean <3"



**Josh
King**

He/Him/His

5th Year

Computer Science

Marketing, Tech Crew

"...!"

- Red from the Pokemon
games



**Josh
Laguio**

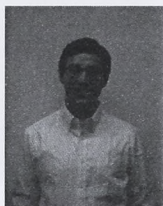
He/Him/His

2nd Year

Materials Engineering

Script, Modern, Kasayahan

"I swear I don't stink!!!"



**Joshua
Muller**

He/Him/His

Graduate

Materials Engineering

Kasayahan

"Right...Red. Right?" - Ian
Fabros



**Joy
Fukushima**

She/Her/Hers

1st Year

Art and Design

Marketing, Tech Crew

"Sometimes you've gotta work
a little, so you can ball a lot!"



**Joyce
Huang Ooi**

She/Her/Hers

1st Year

Architecture

Script, Modern, Ating Himig,

Kasayahan

"The fessens..."



**Joyce Kae
Janayan**

She/Her/Hers

1st Year

Psychology

Script, Modern, Kasayahan
"chocolate? yes. ice cream? yes.
chocolate ice cream? no."



**Julia
Rivera**

She/Her/Hers

4th Year

Biology

Modern, Kasayahan
"oof"



**Julianna
Quihuiz**

She/Her/Hers

2nd Year

Communications

Kasayahan

"Do I have to have a quote?"



**Kaila Camille
Sison**

She/Her/Hers

3rd Year

Architecture

Script, Modern, Ating Himig,

Kasayahan

"I'm shy"



**Karina
Chiu**

She/Her/Hers

1st Year

Animal Science

Tech Crew, Make-up/Costumes

"What do I know I just order
boneless chicken wings and
a side of mashed potatoes at
Denny's" - Karina Chiu, aka me



**Kalebert Ian
Fabros**

He/Him/His
4th Year

Civil Engineering

Script, Ating Himig, Kasayahan
Ating Himig, Kasayahan
"Which side, which Color?" -
Josh Muller

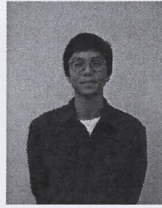


**Kayla
Hunt**

She/Her/Hers
2nd Year

Biological Sciences
Script, Ating Himig

"The most dangerous
worldview is the worldview of
those who have not viewed
the world" - Alexander von
Humboldt



**Keenan
Icarangal**

He/Him/His
4th Year

Computer Science

Script, Kasayahan
"It's been real."



**Kela
Chaityont**

She/Her/Hers
1st Year

Animal Science
Modern

"Life is like a camera. Just focus
on what's important and capture
the good times, develop from the
negatives and if things don't work
out take another shot" :)



**Kelsea
Caldwell**

She/Her/Hers
4th Year

Environmental Engineering
Script, Modern

"Just because you're trash
doesn't mean you're a failure.
It's called a garbage can, not a
garbage can't."



**Kelsey
Molina**

She/Her/Hers
3rd Year
English

Ethnic Studies Minor

Make-up/Costumes, Modern
"All gas, no brakes"



**Kenneth
Lagasca**

He/Him/His
4th Year
Civil Engineering

Script, Modern, Ating Himig,
Kasayahan

"Stay patient and trust your
journey :)"



**Kimiko
Casuga**

She/Her/Hers
1st Year
Food Science

Tech Crew, Kasayahan

"Be a Fruit Loop in a world full
of Cheerios"



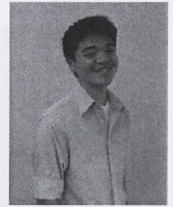
**Kobe
Bernadas**

He/Him/His
2nd Year

Architectural Engineering

Script, Modern

"Life is too short to not laugh"



**Koichi
Kodama**

He/Him/His
1st Year

Computer Engineering

Kasayahan

"Remember to Like, Comment,
and Subscribe"



**Lorenzo
Ruiz**

He/Him/His
2nd Year

Industrial Engineering
Kasayahan

"Wait - there's practice
TODAY?!"



**Louise
Ibuna**

She/Her/Hers
5th Year

Software Engineering
Kasayahan

"O (≡ ∇ ≡) O"

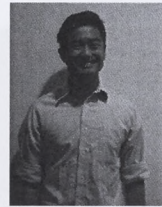


**Luisa
Simpao**

She/Her/Hers
4th Year

Business Administration
Statistics, IMC Minor

Marketing, Tech Crew, Modern,
Ating Himig, Kasayahan
"in the sha-la-la-la-la-low"



**Luke L.
Gamboa**

He/Him/His
5th Year

Landscape Architecture
Kasayahan, Modern

"If you love until it hurts, there
can be no more hurt, only
more love." - Mother Teresa



**Maddy
Shimizu**

She/Her/Hers
2nd Year

Liberal Studies

Sustainable Environments Minor

Script, Modern

"The only thing I'm not good at
is modesty, because I'm great
at it." - Gina Linetti



**Madison
Torio**

She/Her/Hers
3rd Year

Child Development

Psychology, Media Arts Minor
Marketing, Modern, Kasayahan,
Make-up/Costumes
"Follow @505kitchen on
Instagram"



**Marcial
Lamera**

He/Him/His
5th Year

Civil Engineering

City and Regional Planning Minor
Script, Modern, Kasayahan
"Oh yes, the past can hurt. But
you can either run from it, or
learn from it." - Rafiki from The
Lion King



**Marco
Sevilla**

He/Him/His
4th Year

Graphic Communication
Kasayahan

"Country boyyyyy, I luv you"
bleh

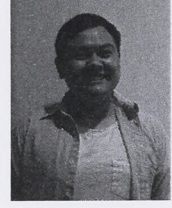


**Matia
Mathes**

She/Her/Hers
1st Year

Communication Studies

Script, Make-up/Costumes,
Ating Himig
"I'm so happy to be a part of
Cal Poly's 30th PCN and can't
wait to share it with you!"



**Matthew
Patacsil**

He/Him/His
4th Year

Software Engineering

Kasayahan
vine.co/v/ewuizrl5rnD



**Matt
Villena**

He/Him/His
3rd Year

Materials Engineering

Script, Modern,
Ating Himig, Kasayahan
woah



**Megan Belle
Maun**

She/Her/Hers
1st Year

Biochemistry

Script, Tech Crew
"Diamonds are made under
pressure."



**Mel
Kasai**

She/Her/Hers
3rd Year

Animal Science

Modern
"Enjoy the show"



**Micaela
Bataclan**

She/Her/Hers
2nd Year

Industrial Engineering

Kasayahan
"put that in your fridge!!"



**Michael
Brazil**

He/Him/His
3rd Year

Business Administration

Script, Kasayahan
"I'm wanna ride til' I can't
no more"



**Michaela
Ochotorena**

She/Her/Hers
1st Year

Mechanical Engineering

Tech Crew, Modern, Ating
Himig, Kasayahan
"... sandwiches!"



Mikey Maramba

He/Him/His
4th Year

Software Engineering

Kasayahan
"I'm not weird. I'm limited
edition. This dance goes out to
you, Gage, my kuya."

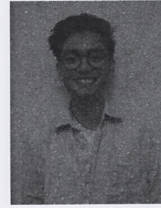


**Myrell Jade
Milanes**

She/Her/Hers
2nd Year

Biological Sciences

Script
"im baby"

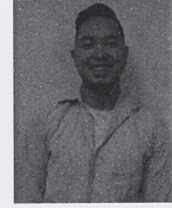


**Nate
Pineda**

He/Him/His
1st Year

Nutrition

Ating Himig
"I feel God in this Chile's
tonight."



**Nathan
Tu**

He/Him/His
3rd Year

Software Engineering

Script, Modern, Kasayahan
"It is what it is"



**Nicolette
Johnson**

She/Her/Hers
2nd Year
Architecture

Script, Ating Himig, Kasayahan
Ating Himig, Kasayahan
"We out here"



**Rafael
Gamboa**

He/Him/His
2nd Year
Biochemistry

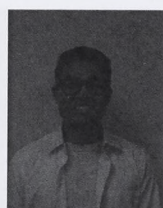
Script, Ating Himig
"If you can talk you can sing, if
you can walk you can dance"



**Raffy
Lorenzo**

He/Him/His
1st Year
Biomedical Engineering

Script, Kasayahan
"Solidarity forever!"



**Raffy
Santiago**

He/Him/His
4th Year
Electrical Engineering

Modern
"How lucky I am to have
something that makes saying
goodbye so hard"
- Winnie the Pooh



**Reii Nelle
Del Campo**

She/Her/Hers
3rd Year
Architecture

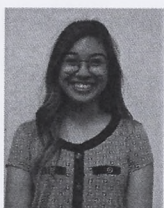
Script, Modern
"third times the charm"



**Renee Gabrielle
Camomot**

She/Her/Hers
2nd Year
Liberal Arts

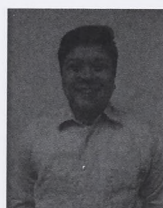
Engineering Studies
Make-up/Costumes, Modern
"That wasn't very sicko mode
of you."



Rhia Alger

She/Her/Hers
4th Year
Biological Sciences

Script, Modern, Ating Himig,
Kasayahan
Alexa, play "End of the Road"



Rianne Paracuelles

She/They
2nd Year
Civil Engineering

Tech Crew, Kasayahan
"You miss 100% of the shots
you don't take."
-Wayne Gretzky"
-Michael Scott



**Richmiel Ann
Dela Torre**

She/Her/Hers
2nd Year
Biochemistry

Script, Modern
"For my family, thank you for
the love"



Romelo Urbi

He/Him/His
3rd Year
Business Administration (HR
Management)

Comparative Ethnic Studies
Kasayahan
"That it will never come again
is what makes life sweet."
-Emily Dickinson



Ronick Putong

He/Him/His
3rd Year
Political Science
Psychology Minor

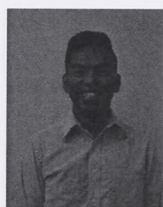
Kasayahan
"Keyboard kaba? Kase,
type kita."



Ruodolf Rumbaoa

He/Him/His
1st Year
Mechanical Engineering

Kasayahan
"Who's cutting onions?"



Ryan Madamba

He/Him/His
2nd Year
Computer Engineering

Computing for Interactive Arts Minor
Marketing, Tech Crew, Modern,
Ating Himig, Kasayahan
"singkillin it since '98"



Ryan Pham

He/Him/His
2nd Year
Kinesiology

Kasayahan, Modern
"...must be Beckett"



Samantha Beyer

She/Her/Hers
3rd Year
Kinesiology

Sustainable Environments Minor
Script, Modern
"I don't have a quote
ツ(ツ)ノ"



Samantha Bituen
She/Her/Hers
4th Year
Electrical Engineering
Modern, Kasayahan
"Why is the music hitting my
body a certain way?" - Keen



Seth Santa Maria
He/Him/His
1st Year
Civil Engineering
Marketing
"Where is the album, Lana?"



Shaine Palabrica
She/Her/Hers
1st Year
Software Engineering
Script
"One Piece, chapter 279,
page 16"



Sharmaine Parani
She/Her/Hers
1st Year
Civil Engineering
Script, Modern, Ating Himig,
Kasayahan
"What do you call someone
with no body and no nose?
Nobody knows."



Sinjun Jang
He/Him/His
2nd Year
Computer Engineering
Script, Ating Himig, Kasayahan
"My adings were my first kiss"
- Nov. 2018



Steven Nguyen
He/Him/His
3rd Year
Graphic Communication
Script, Modern
"script taught me love,
modern taught me patience,
hell week taught me pain."



Sydney Mercado
She/Her/Hers
3rd Year
Food Science
Script, Modern, Kasayahan
"Sometimes it's overwhelming
but I love my fans and it's
always great to see them."
-Justin Bieber



Thalia Tran
She/Her/Hers
4th Year
Nutrition
Modern
"---I AM NOT A VEGAN!!!!!--"



Tina Vo
She/Her/Hers
1st Year
Biomedical Engineering
Ating Himig, Kasayahan
"Choose kindness and spread
happiness :)"

Valentino Gorospe
He/Him/His
4th Year
Political Science
Ating Himig
"Find me on the first floor
of the lib."



Valeria Huaco
She/Her/Hers
2nd Year
Business Administration
Ating Himig
"and they were roommates."



Yvonne Yip
She/Her/Hers
2nd Year
Biological Sciences
Script, Modern
"Oh my God, they were
roommates"



Zachary Regner
He/Him/His
1st Year
Biomedical Engineering
Marketing, Kasayahan
"Chicken nut bread!"



Zahayra Carino
She/Her/Hers
4th Year
Communication Studies
Script, Kasayahan
"And you know what, I hope all
is well for my tethered"



Zen Tran
She/Her/Hers
2nd Year
Liberal Arts and
Engineering Studies
Script, Marketing, Ating Himig,
Kasayahan
"Hey, I want to be famous."



Congratulations

to these most beautiful and talented people!
We love you guys immensely and beyond
measure, continue shining
- HBK



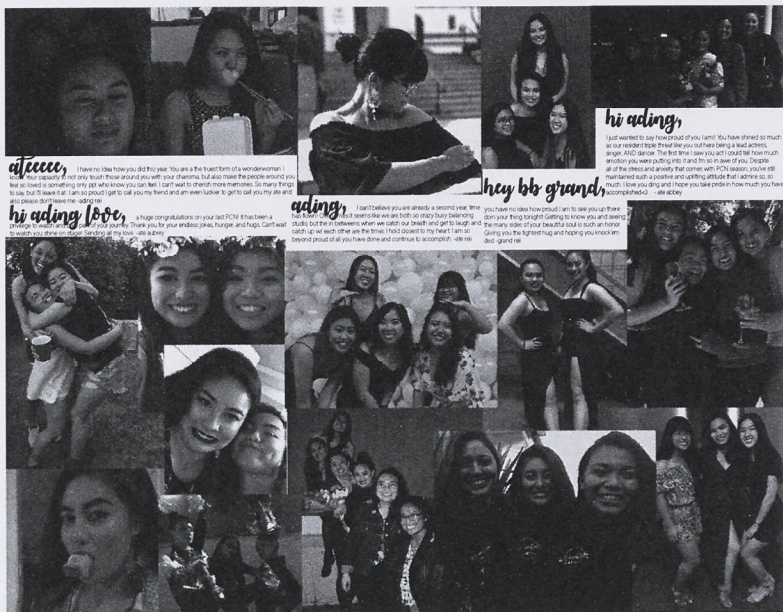
lata fun

matt
celina
jannah
gabby
izzy
megan

PCN 2019
Sika Laeng

CONGRATS ON PCN THIS YEAR!

For the **veterans**, so proud of y'all for continuing to do PCN <3
For the **first timers**, I hope y'all enjoyed the experience, y'all are doing amazing!
We'll be cheering y'all on from the crowd! <3 **Lata Fun**



afire,

I have no idea how you did this year. You are a real heart form of a wonderwoman!

hi ading 1000

a huge congratulations on your last PCH! This been a

big year for you. There you for your endless love, support and hugs. Can't wait to watch you there on your journey of life. Love, all day

ading

I can't believe you are already a second year. Time

has flown so fast! It seems like we are both in only days. Believing

made that the... whenever when we catch our breath and get's laugh

catch up and each other are the time I'll be closest to my heart. I am so

second proud of all you have done and continue to accomplish. We will

hey bb grand

you have no idea how proud I am to see you up there

doing your thing bright coming to know you are doing

it. I am so proud of you. I hope you are happy and doing

great. Giving you the tightest hug and hoping you knock out

great. Love, grand

hi ading,

I just wanted to say how proud of you I am! You have shared so much

as our wonder woman. I hope you are having a great year.

anger, AND, I hope you are doing well. I hope you are doing well.

all of the stress and anxiety that comes with PCH season. You've still

managed to keep a positive and smiling attitude. I hope you are

much. I love you and hope you take pride in how much you have

accomplished. Love, ading



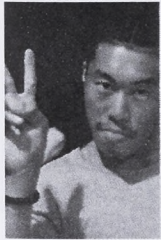
Lim

DYNASTY

Congratulations! You all make us

so proud!

Love, Lim Dynasty





congrats, tumbles!

WE LOVE YOU!!!

love, your line



LOTUS EMPIRE

ADING MATIA



KUYA MARCO



WE'RE SO PROUD OF OUR
ADINGS

SENIOR

AND KASAYAHAN

COORDINATOR

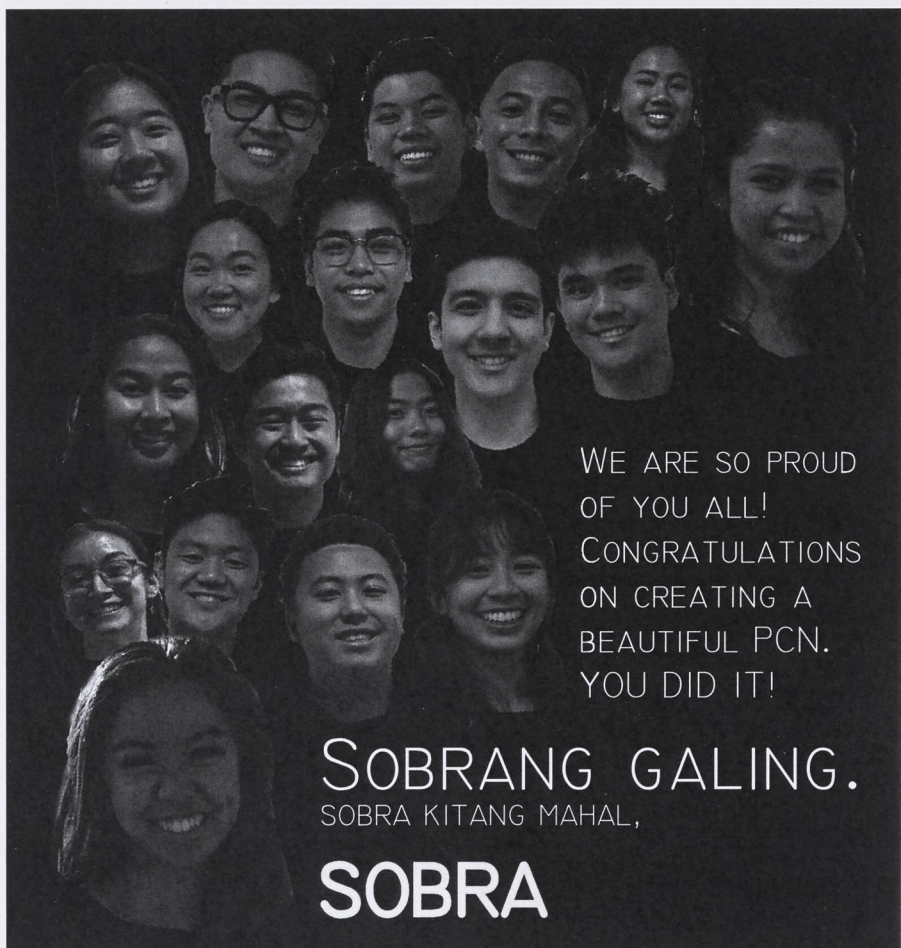
ADING LORENZO



ADING SETH



OUR KASA COORDINATOR RYAN



WE ARE SO PROUD
OF YOU ALL!
CONGRATULATIONS
ON CREATING A
BEAUTIFUL PCN.
YOU DID IT!

SOBRANG GALING.
SOBRA KITANG MAHAL,

SOBRA



CONGRATULATIONS. YOUR PERFORMANCE WAS
HELLA AMAZING. YOU GAVE US CHILLS. WE'RE SO PROUD.
LOVE YOUR FAMILY, **HELLA CHILL**



*Congrats on an amazing PCN,
Jurassic! We're so proud to be
your home away from home!*



Stay Classic



Stay Jurassic



CONGRATS TO ALL OF OUR SENIORS! WE PHOKING LOVE YOU ALL! ♥



PHOKing for KAA
 "PILIPINO CULTURAL EXCHANGE"
 Throw them up
 San Luis Obispo, CA
 C. 2003

RJ Abarquez
 Rhia Alger
 Destiny Halei
 Keen Icarangal
 Monica Kate
 Randy Mercado

Kayla Pagueña
 Emily Phabmixay
 Xochitl Rodriguez
 Aurabel Sandoe
 Eddie Yi

Pho
KING
 FAMILY

